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laws of political economy," but "You are disregarding the lessons of history"—it is mainly from disregarding the plain lessons of history, frequently from ignorance of these, that men go wrong in political action.

*L'Education Nationale.* FRANCK D'AVERT. Rev. intern. de l'Enseignem., 13me Année (1893), 308-320.

National education, says the author, is education given by the nation; its nature, its sphere, are vast problems of public pedagogy, requiring careful investigation. To arouse and to develop the national conscience in the child is a species of education which belongs peculiarly to the state, and to the state alone. At his birth three concentric circles surround the child—the family, the church, the state. Between the family education, which forms the "enfant de la maison," and the moral (religious or lay) education, which makes of the child a member of humanity, comes necessarily the national education, which makes of the individual a citizen. This last the state alone is fit to give. Upon this topic M. d'Avert writes the rest of his article.

*Anthropometry as Applied to Social and Economic Questions.* C. ROBERTS. *Humanitarian* (London), III. (1893), 422-429.

After referring to the anthropometric investigations of various races, of children and the sexes at various ages, etc., Dr. Roberts treats of the application of anthropometry socially and economically—the endeavor to determine whether England is stationary, improving, or degenerating physically; the physical conditions of the various classes, etc. The government returns show during the forty years from 1833 to 1873 a decided gain in stature and weight of factory children; the physical condition of men offering as recruits has greatly improved; while the statistics of the Friends' School at York, extending over twenty-seven consecutive years, indicates a like improvement in the better classes of the population.

*Geschichte des Armenwesens im Kanton Bern von der Reformation bis auf die neuere Zeit.* KARL GEISER. Ztschr. f. schweizerische Statistik (Bern), 29 Jahrg. (1893), 532-591.

A brief and interesting sketch of the condition of the poor and their relief in the last three centuries and a half in the canton of Bern.

*A Study of Omaha Indian Music.* By ALICE C. FLETCHER. Aided by Francis La Flesche. With a *Report on the Structural Peculiarities of the Music.* By J. C. FILLMORE, A. M. Archaeological and Ethnological papers of the Peabody Museum, Harvard University, Vol. I. No. 5.

When first hearing Indian music, it is difficult to penetrate the noise and hear what the people are trying to express. The noise of their drum affects us as the hammers of the piano do an Indian when their songs are rendered thereon. Below the noise is finally discovered matter worthy of study and record. The first studies were crude and I was more inclined to distrust my ears than my theories. During the investigations, an illness came on. While attended by Indian friends, they would frequently sing softly and with no drum. The beauty and sweetness of the songs were thus revealed. The return of health was celebrated by customary ceremonies and music which bespoke the kind inner life of the Indian. Then I ceased to trouble about scales, rhythm, etc., and

trusted the accumulating facts. The songs of one tribe are frequently sung by others and those far distant, but they are always credited to the tribe to which they belong. Indians are not plagiarists. Among the Indians there is not a phase of life that does not find expression in song. Music is also the medium through which man holds communion with his soul and with the unseen powers which control his destiny.

Songs are handed down through generations of past events, and are retained only by memory. Unlike people who possess written music, and have a device by which a tone can be uniformly produced, the Indian has no pitch or uniform key for a song. It can be started on any suitable note and the intervals preserved. Those having good voices and memories are the music teachers. The Indian enjoys a tremolo and vibrations of the voice. In love songs and some others, he waves his hand to and fro from his mouth to produce pulsations. Comparatively few Indian songs are supplied with words, for they are taken apart and modified so as to make them more melodious. Rhythm of the music demands this. We seem here to come upon the beginnings of versification. We fail to find evidence of the sustained intellectual effort essential to the development of poetic art. Sounds that lend themselves easily to singing are used instead of words, but have no definite meaning. If a composer sets syllables to his song, they are preserved.

A collection of ninety-two songs is given with their music; some have syllables. They are of three groups: class, social and individual. They are very melodious when played and show how they permeated the avocations and beliefs of the Omahas. The accompanying instruments are the drum, rattle and whistle. The words giving only a hint, render it difficult for the unheralded melody to secure our attention before it is finished. These songs—the product of Indian tribal life—suggest the question whether sustained thinking, without which there can be no full expression of thought in music or any other art, is possible in a state of society where labor is not coördinated, where each person stands individually against hunger and mortal enemies. While it is true that evidences of sustained thinking are wanting, these songs show nascent art, both in poetry and music. Whenever one man yearns toward the mysterious unseen powers that environ him and seeks an expression of his personal loves, hopes, fears and griefs, his song will answer in its fundamental directive emotion to that of every other man. This is true of our folk-music, such as the "Mystery Songs," as compared with Indian songs. In comparison with our more modern music, the divergence is upon the intellectual rather than the emotional plane. Our music has gained power by its being written. The eye has reinforced the ear, developing a broader field for musical expression. It is noticeable that there are no labor or guild songs. These originated in a society where labor had become secularized, both in feeling and association, unlike the Indian who directs labor with supernatural influences. As the Omahas, as a tribe, have ceased to exist, and the young people are being educated in English, their directive emotion will hereafter take the lines of our artistic forms. Therefore there can be no speculation as to any future development of Omaha Indian music.

#### *Structural Peculiarities of the Music.*

Investigations covered the following points: 1. The scales on which Indian songs are built. 2. The harmonies naturally implied in the melodies of the songs. 3. The tonality of the songs as indi-